

KLEZMER PIONEERS

EUROPEAN AND AMERICAN RECORDINGS



1905-1952

The rare recordings featuring in this collection are a real link with a vibrant tradition of a previous generation. With no sense of "posterity" or "preservation", those early musicians simply played what they hoped their community wanted to hear. What for the recording companies was a disposable commodity to be sold in an ethnic market has, in the intervening years, emerged as an historic musical matrix of a culture and tradition which until recently existed mainly in memory. The revival of interest in the study and performance of klezmer music in the last two decades means that these recordings, made by artists born in the 19th century who recorded in the 20th, will continue to have great meaning well into the 21st.

—from the enclosed notes by Henry Sapoznik

PRODUCED BY HENRY SAPOZNIK AND
DICK SPOTTSWOOD.

KLEZMER PIONEERS

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Favorites on the American and Jewish vaudeville circuits, Joseph Cherniavsky's Yiddish-American Jazz Band presented characterizations of Hasidim and Cossacks, both equally exotic to urban audiences. (Cherniavsky, standing center; Naftule Brandwein seated, third from right) ca. 1924 (YIVO INSTITUTE FOR JEWISH RESEARCH)

KLEZMER PIONEERS

EUROPEAN AND AMERICAN RECORDINGS, 1905-1952

By the time the earliest examples of Yiddish music featured on this anthology were released before 1910, the recording and marketing of Jewish recordings had been going on for a decade.

Before 1870 there was neither a workable method of recording nor even a viable popular Yiddish culture to record. The emergence of a secular Jewish culture and the beginnings of recorded sound exist in parallel. Although there had been generations of cantors, *klezmerim* and homey folk singers, popular entertainment did not exist as a profession in the traditional Jewish world. It was the emergence of the non-religious *Haskalah* ("Enlightenment") and, later, Socialist and Jewish nationalist movements in Eastern Europe that began to loosen the once narrow social and religious restrictions within the Jewish community. Entertainment, without ties to religious or ritual events, slowly began in increasing numbers of Jewish communities. One prominent pioneer, Abraham Goldfaden, is credited with being the father of the Yiddish theater as a result of his Jewish musical playlets presented in the public wine cellars of Jassy, Rumania in the 1870s.

Goldfaden's canny mix of familiar and foreign musical motives aided otherwise unknowing audiences in gaining a greater appreciation of the musical cultures outside of their local Jewish communities. And, as it happened, a melange of familiar and foreign items was also the goal of the emerging record companies.

It was Thomas Edison's cylinders that made the recording and distribution of sound possible, but it was the development of flat disc recordings by the German-Jewish emigré Emile Berliner that made recording a true mass market industry. Though no great advocate of Jewish culture, the assimilated Berliner – more than the anti-semitic Edison – understood the potential market that Jews represented, and issued Jewish recordings in the U.S. and in Europe by the mid-1890s.

When Edison opened his offices in western Europe to record and distribute cylinders, Berliner's London-based Gramophone and Typewriter Company (G&T) had already set up portable recording studios in diverse cities of eastern Europe, like Warsaw, Czernovitz, Lemberg (Lwów) and Vilna, all rich centers of Jewish life. G&T succeeded in recording and distributing

more local recordings to the newly developed record buying public than its competitor. Berliner's success encouraged the establishment of smaller labels such as Favorite and Syrena, both represented in this collection, which recorded and issued discs by regional musicians overlooked by the larger label. Though recorded in large numbers, European Jewish recordings were rarely exported to, or re-released in, the U.S. (the offerings of Cantor Gershon Sirota being a major exception). With many recordings being destroyed during both World Wars, a complete idea of the richness and diversity of European-based Jewish recordings may never be clear.

Ma Yofus (5); *Bessarabian Hora* (20); *Doina un Sirba* (11) and *Orientalische Motive #II* (14) were made in Europe between 1905 and 1910 (these last two being rare examples of European instrumental recordings re-released in the U.S.) In general, Jewish instrumental recordings were waxed in far fewer numbers than either sacred or secular vocal discs; while in Europe, the ratio of instrumental to vocal recordings was even smaller than in America.

At first, solo fiddles, flutes – even green leaves buzzed between the thumbs – were recorded as tastes of both musicians and listeners were changing. The relatively few solos made before World War I reflect an archaic and rapidly disappearing 19th century repertoire and performance style, played by small intimate instrumental combinations. For example, the piano, a recent addition to the Yiddish ensemble, is either treated (as on the Solinsky recording #14) as a replace-

ment for the once-common *tsinbl* (hammered dulcimer) or, as on the Belf recordings (5, 20), more as a percussion instrument than a melodic or harmonic one. Traditional emphasis had always been on the melody, and harmonic development in the accompaniments emerged only gradually; the poorly elaborated chords from Belf's pianist prove this point.

Probably the most common solo instrument on early Jewish discs was the fiddle. Its widespread popularity, portability and traditional role in the Jewish ensemble made it a natural choice for recording. Solos by Leon Ahl, H. Steiner, Oscar Zehngut and Joseph Solinsky (14) comprise the majority of all known recorded examples. Not that the U.S. was awash with its own Yiddish fiddle recordings: outside of Abe Schwartz and Max Leibowitz, few fiddlers recorded solos. Fiddling was usually buried in ensemble recordings; however, Abe Katzman's 1927 *Erinerung Fun Kishenev* (25) maintains the solo tradition in elaborate fashion, opening with a brief *hora*, followed by a succession of solo doina improvisations played on fiddle, cornet and clarinet, and concluding with a flag waving *freylekhs*.

Art Shryer's *Zapfenstreich* (2) reaches back in time as his fiddler tugs at the heartstrings with a slow quasi-liturgical melody played in the old style *af di tsvey shtrunes* (on the two strings) at the octave with his D and A strings reversed. The rest of this brief suite (improbably described as a "Jewish Phantasy") reaches for a European/Old World evocation with its succession of doina, Ukrainian dance music, and military tattoo, end-



Future klezmer bandleader and Victor record agent, Harry Kandel (standing, upper left) poses with a Czarist military band right before World War I. (COURTESY DORIS KANDEL)

g with a florid, operatic flourish.

The discs of tsimbalist Joseph Moskowitiz (19) and accordionist Mishka Tsiganoff, (6,16) recorded between 1916 and 1929 are among the minuscule number of solo discs featuring instruments other than fiddle and clarinet made for commercial issue.

Mishka Tsiganoff (his last name means "Gypsy"), the most popular accordion soloist to record Jewish tunes, also waxed Polish, Greek, Hungarian and Lithuanian discs. Nearly all his records were from 1919 to 1921; he ended his brief recording career in 1929. Tsiganoff continued performing on radio where, true to his name, he appeared on Philadelphia station WPEN billed as "The Gypsy Accordionist". (For an overview of the life of cymbalist/restaurateur Joseph Moskowitiz see notes to: *Klezmer Music: The First Recordings 1910-1927 Folk Lyric 9034*).

Of all solo instruments, none had the staying power of the clarinet. Because of its strong expressive sound, wide range and popularity (due to its ever-increasing availability and affordability) and because of the emergence of unique and innovative Yiddish stylists, the clarinet came to dominate 20th century klezmer music as the fiddle had in the 19th century.

Arriving in the U.S. in 1913, clarinetists Naftule Brandwein and Shloimke Beckerman each became part of the growing professional Jewish music world. Weddings, cafes, banquets and vaudeville – in addition to an occasional recording date – were their venues for Yiddish music. Because of his inability to read music, Brandwein

never played in Yiddish theater as did Beckerman. A proficient music reader equally comfortable on saxophone and clarinet, Beckerman worked with Paul Whiteman's Palais Royale orchestra and Broadway and vaudeville pit bands. Despite his skills, he recorded infrequently in contrast to the prolific Brandwein, and is known to have made fewer than a dozen sides. Brandwein's *Der Heisser Tartar Dance* (17) and Beckerman's *Tantz-A-Freilachs* (13) feature the clarinet up front with only the most rudimentary orchestral accompanying figures. Beckerman's legato melodic phrases and slow vibrato contrast wonderfully with Brandwein's choppy, animated style.

The clarinetist who single-handedly changed the shape of Yiddish music in America was the unique Dave Tarras. Tarras, who arrived here in the early 1920s, brought a refined tone and compositional style that accurately reflected the growing sophistication of American Yiddish music and theater audience. He early demonstrated an uncanny ability to pass from the European styles as in *A Dreidele Far Alle* (8) or *Dem Trisker Rebbin's Chosid* (22) to vaudeville and danceband pieces such as *Kalle Bezetzns Un A Freilachs* (9) and *Ein Kik Af Dir* (12). Despite unconsciously ironic descriptions of him as the "Jewish Benny Goodman", Tarras was never able to assimilate the jazz style into his playing. His involvement with jazz-tinged Yiddish music came because of the natural progression of Americanization in popular Jewish music, and through his relationships with pianist/arranger Sam Medoff and his protégé /son-in-law clarinetist-saxophonist Sammy Musiker.

Musiker, a classically-trained musician, gained much solo and section training from his experience in Jewish dance-bands and as a featured clarinet soloist in Gene Krupa's popular swing orchestra. On *A Heimischer Bulgar* (4) and *Der Fetter Max's Bulgar* (24) (co-written with bassist Max Shopnick), Musiker's virtuoso playing and superior arranging skills produce an uncommonly rich and exciting texture, despite being scored for only six instruments. (For a fuller examination of the lives of Tarras and Musiker see: *Dave Tarras: Yiddish-American Klezmer Music 1925-1955; Yazoo 7001*).

Solo recording notwithstanding, orchestral performances predominated in earlier years. Abe Elinkrig's small military-style outfit made the first American klezmer band recordings in 1913 (*Fon Der Choopie*; 3). These were initially credited to the "Hebrew Bulgarian Orchestra," reflecting the difficulties in pigeonholing Elinkrig's music. Not surprisingly, the sound of his band reflected the dominant contemporary models of John Phillip Sousa and Arthur Pryor, even while retaining a distinct old-world feeling. Fiddler/bandleader Abe Schwartz's recordings of 1916-7 reveal the transition to small-group jazz in American music at large, presaging the influential groups of Ted Lewis, Wilbur Sweatman, King Oliver and the Original Dixieland Jazz Band (ODJB). The first Schwartz disc is probably *Ai raci ku ne draci* (7) whose violin-cornet-trombone-piano-drums lineup of June 1916 actually precedes the first ODJB records by half a year! While no claim can be made that Schwartz's "Orchestra Romaneasca" was playing Jewish-Rumanian jazz, it's remark-

able to note that the later ODJB lineup differed only in the substitution of clarinet for violin! And, absent the question of what is or is not jazz, the early Schwartz records share elements of the "hot" approach of the ODJB and other jazz bands of the time.

This early model was superseded after 1920 in the emergence of larger "name bands." Paul Whiteman led the way when he added tuba, banjo, brass and reed sections to his ensemble, creating a sound that was responsible for a number of major hit discs in the 1920s and thereafter, paving the way for the era of great dance bands (1925-50).

As *Tantz-A-Freilachs* (13) shows, Abe Schwartz did not adopt the Whiteman model, despite the presence of clarinetist Shloimke Beckerman, preferring instead to retain the older style of his earliest records. Bandleaders such as Israel J. Hochman and Art Shryer were bolder: Hochman's 1925 *Bessanabier Chosid'l* (18) sports two saxophones, while Shryer's 1924 *Mit Der Kalle Tanzen* (21) features reeds, two cornets, piccolo and even a band vocalist, combining the older military style with features of contemporary dance bands. As "Art Shryer's Modern Jewish Orchestra," the group was clearly proud of its bi-cultural innovations.

Another major band of the era was led by Philadelphia clarinetist, music retailer and one-time Czarist military bandleader Harry Kandel, whose *A Laibediga Honga* (15) reflects his and his adopted city's long experience in military music. This 1925 performance is completely in the style of an earlier generation.

The influence of popular American culture on



A formal studio portrait of a Russian klezmer band ca. 1925 (YIVO INSTITUTE FOR JEWISH RESEARCH)

Yiddish taste cannot be overestimated. From military bands to vaudeville, ragtime, jazz and swing, the influence of American music on its Yiddish counterpart was overwhelming. Vaudeville, with its rapid musical and comedic turns, was a rich proving ground for the production of discs mixing songs and skits, all within the three minute time frame of the average ten-inch 78 rpm disc.

Along with American recording pioneers like Cal Stewart, Ada Jones and Billy Golden, Yiddish comics like Gus Goldstein and Clara Gold, Anna Hoffman and Jacob Jacobs waxed scores of records mixing quick patter with "big finish"-style songs. Yiddish theater producers knew that a musical which lacked a vibrant wedding or hasidic scene (preferably at the same time) meant that they had a show devoid of a strong visceral – and visual – moment. That is what these recordings were hoping to impart.

This approach is abundantly apparent in Art Shryer's 1929 *Dem Rebens Tanz* (1), with its Popeye-voiced klezmer character, rowdy singing, playing and feeling of relaxed old-world conviviality, and his *Mit Der Kalle Tanzen* (21). Performances by Joseph Cherniavsky (9) and Harry Kandel (10) incorporate either the long-standing theatrical depiction of the *badkhn* (the improvisatory wedding poet) or ecstatic representation of the hasidim. At this point, there were few, if any, hasidim in the United States, and their exoticism made them a perfect choice for adding color to a performance. Bandleader Joseph Cherniavsky even took his "hasidim" on the road appearing on the both the Yiddish and American Keith-

Orpheum vaudeville stages.

Kandel's 1924 *Die Chassidim Forren Tsum Rebbin* (10) broke new ground in its presentation of a fairly elaborate skit on a phonograph record. Although the score itself could have been adapted for a silent film, the interpolation of dialogue and song anticipated a subsequently popular marketing device. Though Kandel's record made no particular impact at the time, its basic structure was emulated two years later by Ukrainian-American fiddler Pawel Humeniuk, whose *Ukrainske wesele* (Ukrainian Wedding) likewise dramatized a familiar old-world event with song and music. Humeniuk's record, though, reputedly sold in excess of 100,000 copies.

Old World memories were often evoked in the marketing of Jewish music and musicians. Early record companies knew that regional and town names in tune titles and band names served several useful functions. Whether denoting the place of origin of the ensemble (Abe Katzman's Bessarabian Orchestra) or the tunes themselves (*Bessarabier chosid'l* (18); *Bessarabian hora* (20); *Odessa Bulgar* (16); *Grihisher Tantz*, (6)) or even a commemorative title ((22); *Der Trisker Rebbin's Chosid* [The Disciple of the Rabbi of Trisk]) names and places from the old country helped define the music to a knowing audience. The projected immigrant audiences from certain European locales were perceived to be potentially large – and therefore lucrative to cultivate. It got so bad that even big stars of the Yiddish theater such as Aaron Lebedeff and Peisachke Burstein were promoted respectively as "*Der freylekher numeyner*" (The Happy



The rotogravure section of the Jewish Daily Forward periodically ran pictures of klezmer bands from back home. This one was taken somewhere in Russia and ran on March 4, 1925. (YIVO INSTITUTE FOR JEWISH RESEARCH)

Rumanian) and "Der vilner komiker" (The Vilna Comic), though each came from completely different regions!

The recording of non-Jewish material by artists like Dave Tarras and Abe Schwartz meant in many cases that they would also have to assume ethnically appropriate noms-des-disques, like "D. Taraski" (Polish) or "Alexander Negru" (Rumanian) in order to complete the cultural border-crossing. Tunes like Abe Schwartz's *Ai Raci Ku Ne Draci* (7) or Michal Viteazul's *Doina un sirba* (11) could be aimed at the Rumanian trade while maintaining an obvious Jewish appeal.

By 1930, virtually all Jewish-American recording activity came to a Depression-induced halt, and wasn't resumed for nearly seven years. Jewish recording took a nosedive for other reasons, too. First, the passage of restrictive anti-immigration laws in 1924 cut off the flow of performers and audiences alike from the Old World. In addition, first-generation Americans showed a decided preference for strictly American entertainment, turning their backs on what they considered "green" (foreign). Finally, the rise of radio established a new and formidable competitor to the recording as an entertainment medium.

Many small, local low-power stations sprang up to reach non-English speaking audiences. In New York, for example by 1935 there were over twenty stations with Yiddish programming reaching some 2.5 million listeners.

Though record companies initially struck back at radio and barred the broadcasting of records, recording artists like the Boibriker

pelle, Dave Tarras, Alexander Olshanetsky and others found eager radio listeners anxious to hear more from the stars they had heard on record or seen at the Yiddish theater. By the 1950s, record companies understood the power and influence of radio and realized the "competing" medium's importance in advertising their products.

Interest in recording Jewish music revived briefly between the late thirties and World War II; afterwards a host of small labels like Banner, Sun and Bell focused on the Jewish community. Dance tunes had never been a major component of Jewish record-making, and the output remained small until the current and enduring klezmer revival began in the late seventies.

The rare recordings featuring in this collection are a real link with a vibrant tradition of a previous generation. With no sense of "posterity" or "preservation", those early musicians simply played what they hoped their community wanted to hear. What for the recording companies was a disposable commodity to be sold in an ethnic market has, in the intervening years, emerged as an historic musical matrix of a culture and tradition which until recently existed mainly in memory. The revival of interest in the study and performance of klezmer music in the last two decades means that these recordings, made by artists born in the 19th century who recorded in the 20th, will continue to have great meaning well into the 21st.

— HENRY SAPOZNIK
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A traditional klezmer band from the western Polish city of Przymysl. Seated in the center is Yankev Tsimbler playing his family namesake instrument, the *tsimbl* (hammered dulcimer). Date unknown (YIVO INSTITUTE FOR JEWISH RESEARCH)



Despite his more worldly attire, the clean-shaven horn player (seated, center) seems right at home among his more traditionally garbed fellow klezmerim. Date unknown (YIVO INSTITUTE FOR JEWISH RESEARCH)

1. ART SHRYER'S ORCHESTRA

דעם רבינס טאנץ

Dem Rebens tanz (The Rabbi's Dance) 3:12

Art Shryer – cornet, with 2d cornet, violin, clarinet, flute, trombone, piano, banjo, tuba, drums and vocals. *New York, 15 January 1929.*

1st man: *Listen reb Itzik, we're going to see the rabbi dance with our own eyes.*

2nd man: *Oy, reb Abe! Will everyone come to the dance?*

1st man: *Oy, oy, oy! Here comes the rabbi himself. He's coming! Klezmer! Play as you've never played before!*

2nd man: *Yeah, yeah, yeah!*

1st man: *Oy! Freylekh, freylekh, freylekh.*

2. ART SHRYER'S YIDDISH ORCHESTRA

זאפפענשטרייך

Zapfenstreich (Revery Dream) – Jewish Phantasy 3:16

Art Shryer – cornet, with violin, flute, piano and banjo. *New York, 18 October 1928.*

3. ABE ELENKRIG'S YIDISHE ORCHESTRA

פון דער חופה

Fon der choope (From the Wedding) 3:07

Abe Elenkrig – cornet, with violin, trombone, piano and drums. *New York, 4 April 1913.*

4. SAM MUSIKER AND HIS ORCHESTRA

א היימישער בולגאר

A Heimisher Bulgar (A Homey Bulgar)

2:48

(Abe Ellstein)

Sam Musiker – clarinet, Ray Musiker, saxophone, Harry Harden – accordion, Nicholas Tagg – piano, Jack Saunders – drums, Max Shopnick – bass. *New York, 8 August 1952.*

5. BELF'S RUMANIAN ORCHESTRA

מה יפית

Ma Yofus (How Beautiful) 3:06

violin, piccolo, clarinet, trombone, piano. *Bucharest 1908-10.*

6. MISHKA TSIGANOFF

גריכישער טאנץ

Grichisher tanz (Greek Dance) 2:38

Accordion solo. *New York, ca. 1 March 1929.*

7. ORCHESTRA ROMANEASCA

(ABE SCHWARTZ'S ORCHESTRA)

ליבעסטאנץ

Ai raci ku ne draci (Liebes Tanz) 3:58

Cornet, violin, trombone, piano and drums. *New York, ca. June 1916.*

8. ABE SCHWARTZ'S ORCHESTRA

א דריידעלע פאר אלע – פריילעכס

A dreidele far alle-freilachs

(A Dance for Everyone) 3:04

Dave Tarras – clarinet, Sylvia Schwartz-piano, Abe Schwartz – violin, with cornet, trombone, bass and drums. *New York, March 1929.*

9. JOSEPH CHERNIAVSKY AND HIS
YIDDISH-AMERICAN JAZZ BAND
כלה באזעצנס און א פריילעכע
Kalle bezetzn un a freilachs (The Bridal
Serenade and Congratulations) 3:08
Sam Beckerman and another – 2 cornets, Dave
Tarras – clarinet, Chaim Ehrlich – trombone, Lara
Cherinavsky – piano, Hyman Milrad – tuba,
Joseph Helfenbein – drums, with 2 violins, 2 sax-
ophones, banjo and bass. *New York, 16 November,*
1925.

10. KANDEL'S ORCHESTRA
די חסידים פארן צום רבין
Die chasidim forren tsum rebbin
(The Chasidim Visit the Rabbi) 4:08
2 cornets, 3 violins, flute, clarinet, trombone,
piano, brass bass and drums, Isadore Meltzer and
others – vocal. *Camden, NJ, 19 November 1924.*

Man: *We're going to see our rabbi. (music)*
Go safely and greet the rabbi. (music)
Get into the train, you were the first one
here.

Woman: *Daddy, daddy! Don't forget to write a letter*
to mother. (sings)

Man: *Nu! Thank god you've gotten a good seat.*

Woman: *Daddy, did you remember to take your*
galoshes? (music)

Man: *(unintel.) six minutes. (music)*

Man: *Thank god, we've arrived safely. (music)*

11. MIHAL VITEAZUL
דינע און סירבע
Doina un sirba 2:58
Cornet solo with band. *Bucharest, 1905.*

12. ALEXANDER OLSHANETSKY UND ZEIN
ORKESTER
אין קוק אויף דיר
Ein kik af dir (One Glance At You) [fox trot]
3:15

2 trumpets, 1 trombones, 2 alto saxophones, 1
tenor saxophone, 3 violins, piano, tuba, banjo,
drums. *New York, December 1929.*

15. ABE SCHWARTZ ORCHESTRA
טאנץ א פריילעכע
Tantz-A-Freilachs (Dance a Freilachs) 2:27
Shloimke Beckerman – clarinet, with cornet,
violin, trombone, piano, bass and drums.
New York, ca. October, 1923.

14. JOSEF SOLINSKI
אריענטאלישער מאטיוו
Orientalishe Motive II 3:05
Violin solo with piano. *Warsaw, 5 August 1908.*

15. KANDEL'S ORCHESTRA
א לעבעדיקע האנגע
A laibediga honga (A Lively Honga) 3:14
2 cornets, 3 violins, piccolo, clarinet, trombone,
piano, tuba and drums. *Camden, NJ, 9 July, 1925.*

16. MISHKA ZIGANOFF
אדעסער-בולגאר טאנץ
Odessa-bulgar 3:22
Accordion solo. *New York, February, 1920.*

17. NAFTULE BRANDWEIN'S ORCHESTER
דער הייסער
Der heisser (The Hot One) – tartar dance
3:05
Naftule Brandwein – clarinet, Sam Spielman –
trombone, with violin, piano and drums.
New York, 17 July, 1924.

18. ISRAEL J. HOCHMAN'S JEWISH
ORCHESTRA
בעסאראבער חסידל
Bessarabier chosid'l
(The Hassid from Bessarabia) 3:00
Cornet, clarinet, alto saxophone, tenor saxophone,
trombone, piano, brass bass and drums. *New York,*
October, 1923.

19. JOSEPH MOSKOWITZ
דינע
Doina 3:06
Tsimbl solo, Max Yussim – piano. *New York 19 July,*
1916.

20. BELF'S RUMANIAN ORCHESTRA
בעסאראבער הארע
Bessarabian hora 2:37
Violin, clarinet and piano. *Bucharest, 1908-10.*

21. ART SHRYER'S MODERN JEWISH
ORCHESTRA
מיט דער כלה טאנצן
Mit der kalle tanzen
(Dancing with the Bride) 3:07
Art Shryer – cornet, with violin, clarinet, trom-
bone, piano, brass bass and drums, Gustave
Guttman – vocal. *New York, ca. 16 April 1924.*

Attention! Attention! We're going to call up a (unintel.)
to dance with the bride. He's coming up now in this
happy hour. Polish music!
(music)
Oy, my little bride! Ha,ha,ha!

22. DAVE TARRAS
דעם טריסקער רבינס חסיד
Dem trisker rebbin's chosid
(The Disciple of the Rabbi from Trisk) 3:13
Clarinet solo with trombone, piano and bass.
New York, September 1925.

25. ABE KATZMAN'S BESSARABIAN
ORCHESTRA
ערינערונג פון קישענעוו
Erinerung fun Kishenev
(Memories of Kishenev) 2:52
2 cornets, violin, flute, clarinet, trombone, piano,
brass bass and drums. *New York, 19 December 1927.*

24. SAM MUSIKER AND HIS ORCHESTRA

דעם פֿעטער מאַקסעס בולגאַר

Der Fetter Max's Bulgar

(Uncle Max's Bulgar) 2:35

(Max Shopnick-Sam Musiker)

Sam Musiker – clarinet, Ray Musiker, alto saxophone, Harry Harden – accordion, Nicholas Tagg – piano, Jack Saunders – drums, Max Shopnick – bass. New York, 8 August 1952.

PRODUCED BY HENRY SAPOZNIK AND DICK SPOTTSWOOD.

Sound restoration by Jack Towers.

Notes by Henry Sapoznik and Dick Spottswood.

Photographs courtesy of YIVO Institute for Jewish Research, NY, NY.

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"The gramophone sings: 'Have a Happy New Year'" This European Yiddish card portrays a family celebrating the conclusion of the Jewish New Year. Date unknown. (YIVO INSTITUTE FOR JEWISH RESEARCH)



"WEDDING IN OPATOW CIRCA 1934" © 1992 by Mayer Kirshenblatt (b. 1916) Opatow, Poland
Acrylic on canvas. Used with kind permission.

"What a happy occasion! Whether you were a relative or not, you felt good. Besides, everybody knew everybody else.

"There was one top hat in town. It was called a tsilinde. Every groom who wanted to look elegant borrowed the hat.

"The red chair in the corner is my grandmother's. My grandfather bought a two-seater sofa and the chair from a nobleman's estate at an auction sale. It was not in the best condition. The springs were popping out. The whole town borrowed it for the bride to sit on, *tsu bazetsu di kale*.

"Before the festivities started, all the guests were assembled and the gifts that everyone gave to the bride and groom were called out: 'The family of the bride, a pair of silver candlesticks;

the family of the groom a Chanukah lamp; the grandmother of the bride, a featherbed; the sister of the bride, a feather pillow, etc. Other household items were usually assembled for the bride in her trousseau.

"After announcing the presents, refreshments were served. The favorite drink was licorice dissolved in water and in Yiddish was called *lakritsh vaser*. I never liked it, and I still don't.

"The band struck up the music and the dancing started. At the ceremony, they played traditional music. For the dancing, they played contemporary music – tangos, waltzes, polkas, mazurkas and sometimes *kolomikás*."

– Mayer Kirshenblatt, Toronto, 1992

1905 **KLEMMER PIONEERS** 1952
EUROPEAN AND AMERICAN RECORDINGS



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